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## EXETER

# SCHOOL OF ART.

## EXHIBITION

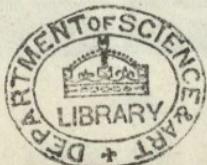
OF

## ART TREASURES.

*June 1859*

EXETER.

PRINTED AT "WOOLMER'S EXETER GAZETTE" OFFICE.



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hurini vesti doliw ni hys helegue o'm alpheus iresidib  
stis si hys helegue o'm alpheus iresidib  
melioldam remm ynd ynd o'le o'm hys o'm hys i leodis  
ere "elst" belles si tafur lo' sasdi o'm noldam o'm artid  
o'm temdaneus used gred o'm hys o'm gromm. rhy  
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ere "elst" belles si tafur lo' sasdi o'm noldam o'm artid  
o'm temdaneus used gred o'm hys o'm gromm.

## EXETER SCHOOL OF ART.

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The Exeter School of Art, hitherto working out its mission in a comparatively unobtrusive but effective manner, has this year emphasised, so to speak, its annual *soirée* by an enterprise which will not alone be the means of ministering to the pleasure and delight of every admirer of art in this locality, but which will, no doubt, exercise an important influence in popularising throughout Devonshire a correct taste in artistic productions, and thus advance materially the work undertaken by the founders of the school. It has—permanently we hope—enlarged the scope of its functions, and may henceforth be regarded, not simply as an institution for training a certain number of young persons whose interest or inclinations induce them to devote themselves to the culture of art, but as a great art-teacher to the county at large—an agent for awakening and sustaining a love for art and an admiration for its noble and beautiful developments. Even in this utilitarian age, and this eminently utilitarian country, the social benefits which result from the cultivation of art, as well as its commercial advantages, are daily more and more recognised, and such an exhibition as was opened at the Public Rooms on Tuesday evening is, therefore, not to be regarded merely as a species of eclectic entertainment for the select *cognoscenti* of art, but is in every respect popular in its aim and in its effect. Nor is it merely an “exhibition” in the usual sense of that word, for it has a practical design and an immediate utility in direct connexion with the School of Art, whose students, not having access to such institutions as the National Gallery, are thus afforded an opportunity of observing how the principles which they have been taught have been applied by those who have laboured with distinction in their art, and above all of studying those beauties which cannot be learnt from any principles or rules—those

nameless graces which no method teach,  
And which a master hand alone can reach.

The simply instruction of these students, whose remarkable progress is testified by the number of prizes they have carried off in competition with scholars elsewhere, is in itself a valuable service conferred on art, both in educating such a large number of persons who intend to devote themselves professionally to its pursuit, and in diffusing throughout a wide circle a pure and unadulterated taste. The extent to which this influence radiates on all sides may be estimated from a glance at the vocations in which the

different students are engaged, and in which they intend to utilise the instruction and experience gained in this school; and we will see also in how many humble directions the ambition at least of what is called "taste" prevails among a people who have long been accustomed to treat it as a peculiar domain, circumscribed by particular arts, and monopolised by foreign countries. We find from the report that out of the 259 students, 8 are builders, 2 coach builders, 5 cabinet makers, 10 carpenters, 10 engineers, 2 gardeners, 3 ironmongers, 3 stonemasons, 4 smiths, 2 silversmiths, and 4 upholsterers. This categorical list indicates something like at any rate an aspiration after the æsthetic in the most familiar branches of industry, and affords, we think, a sufficient refutation of any depreciatory estimate of the English disposition and capacity for the cultivation of taste.

The present magnificent collection of art treasures at the Public Rooms is an unquestionable evidence of the appreciation of art in the county of Devon—whether regarded as a display which indicates the number and value of the works of art possessed by the wealthy families of the county, (whose promptitude in responding to the appeal made by the committee, testifies both to their liberality and their sincere devotion to art,) or viewed as an effort on the part of the originators of this exhibition, to give the many an opportunity of enjoying the contemplation of beautiful productions, which ordinarily is reserved almost exclusively for the few who are fortunate enough to own them. That opportunity, we are quite sure, will be thoroughly appreciated and eagerly accepted by Devonshire people during the month that the exhibition is to remain open.

The collection comprises some of the best works of some of the most celebrated ancient and modern masters, and will serve to give a very fair notion of the prevailing types of each of the great schools of art, and the characteristic points of their leading painters. These examples, indeed, might have been multiplied, so ample were found the art resources of the Devonshire gentry, and so ready their willingness to contribute to the exhibition. The exigencies of space, however, compelled the committee to refuse many offers. The arrangement of the pictures reflects infinite credit on the taste and tact of Mr. Gendall, on whom that difficult duty devolved, and the room, now furnished with such beautiful productions of art, presents a most attractive appearance. At night the room is admirably illuminated from above by a series of gas-jets placed round the ceiling, as well as by the handsome chandelier in the centre, and thus the all-important and sometimes very perplexing essential of light has been most successfully managed.

The collection is especially rich in the Dutch school, in which it includes some splendid Vandykes, Vanderveldes, Ruysdaels, Boths, Cuyps, Gerard Dows, Wouvermans, and Berghems. There is a fine portrait of Charles I. by Vandyke, presented by that monarch himself to an ancestor of Baldwin Fulford, Esq., its present owner. A marine scene of Vanderdervelde is decidedly one of the best specimens of that master's productions. The French school is also admirably represented by some landscapes by

its greatest masters, Claude and Poussin, while there are several fine portraits of Rigord and Le Bel, and also some pieces of Greuze and Vernet. In the Italian school we observed a superb example of Leonardo De Vinci—the head of St. John; while there are also some extremely fine specimens of Rubens, Andrea Del Sarto, Domenichino, Guercino, Caracci, and Salvator Rosa. There is one Murillo—a Holy Family—which, in itself, constitutes a splendid representation of Spanish art, and there are some beautiful pictures by Canaletti. In the English art the collection is also very strong, and, above all, in specimens of the founder of the English school, to whom the county of Devon had the honour of giving birth—Sir Joshua Reynolds, who has perpetuated the lineaments of many of the Devonshire gentry of his day. Two of the most striking of these are life-size portraits of Sir Thomas and Lady Acland. Lady Acland was the great prototype of Miss Nightingale, she accompanied her husband to the wars in Canada, and greatly distinguished herself there by her untiring energy in alleviating the distresses of the sick and wounded. The portraits of the Fulford family are by the same artist, and that of the lady possesses a peculiar interest from a marvellous incident which befell her before her marriage, when she was thrown from her horse while on the top of one of the romantic peaks of Derbyshire, and was hurled down the side, rolling from rock to rock, and yet preserved her senses during the terrific descent, and escaped entirely uninjured. Her interesting narrative of this extraordinary occurrence, contained in a letter to her mother, Mrs. Laroche, is still preserved by the family. There are also several portraits by another great English master—Sir Thomas Lawrence, from whom we have likenesses of Lord and Lady Mount Edgcumbe. Of Wilson there are some exceedingly fine specimens, his “Ruins of Maecenas’ Villa near Tivoli,” belonging to the Rev. Prebendary Ford, being one of the best examples of that celebrated artist. Gainsborough is represented by a life-size portrait of General Lawrence, and among the works of Northcote is a fine portrait of that painter by himself. Among the specimens of living English artists we have a portrait of Sir Stafford Northcote, by Knight, two splendid marine pieces by that splendid marine painter, Stanfield; and two well-known pictures of Redgrave and Webster—the former “The Reduced Gentleman’s Daughter,” and the latter “The Game of Football.” One great artist of the day, and a Devonshire man too, Sir C. Eastlake, is, unfortunately, not represented in the collection. Time and space preclude us from more than enumerating some of the salient features of the collection, but the slight outline we have given will be sufficient to show that the designation of “art treasures” is no misnomer, but a literal description of the nature of this splendid exhibition.

The government collection is an extremely interesting one, illustrative of many departments of decorative art, ancient and modern, English and foreign, and a comprehensive catalogue has been published, which embraces a great amount of information with respect not only to the objects themselves, but the branches of industry with which they are connected.

We must not omit to mention that the originators of this exhibition have a very important project in view, which they hope to be able to accomplish through the funds derived from the exhibition. The accommodation which the School of Art at present possesses is by no means adequate to its requirements, and it is proposed to obtain a building which can be devoted specially to the purpose. Moreover, the committee contemplate including in this building a public museum and a public library, and their experience of the liberality with which they have been supported in their present undertaking seems to justify them in their expectation that both the museum and the library would be filled, if the building were once provided. Thus the committee are not animated by any mere feeling for an art-hobby, but they show that they have espoused the cause of art as the cause of social improvement, and that they do not, in pursuing that special means, overlook kindred and equally important auxiliaries.

The exhibition was inaugurated on Tuesday evening by the annual *soirée* of the School of Art, which was attended by a numerous and fashionable assemblage. The visitors had two hours before the commencement of the proceedings to inspect the pictures and indulge their connoisseurship as far as they could venture without the aid of a catalogue—that useful *cicerone* to the gallery not being ready. Shortly before eight o'clock Sir Stafford Northcote, Bart., president of the School of Art, took the chair, and the following gentlemen also accompanied him on the platform:—The Right Worshipful the Mayor of Exeter, (Capt. Tanner,) R. S. Gard, Esq., M.P., W. Buckingham, Esq., J. Sillifant, Esq., C. Tucker, Esq., Capt. Bingham, T. G. Norris, Esq., C. Turner, Esq., W. Kennaway, Esq., T. Letchworth, Esq., Dr. Miller, Rev. C. C. Bartholomew, Dr. Scott, W. Wrentmore, Esq., J. Edye, Esq., — Bowler, Esq., (Government Art Inspector,) J. Gendall, Esq., R. Dymond, Esq., W. Miles, Esq., and C. Wescomb, Esq.

The proceedings were commenced by the president calling upon Mr. C. Wescomb, hon. secretary, to read the committee's report, which was as follows:—

In presenting their fourth annual report, the committee are gratified to announce that the progress of the school during the past year, and its present condition, are entirely satisfactory.

The following table shows the numbers who attended the various classes during each month of the year 1858, from which it will be seen that the average exceeds by eleven the average number who attended in 1857:—

#### ATTENDANCE OF PUPILS, 1858.

	Jan	Feb	Mar	Apl	May	Aug	Sep	Oct	Nov	Dec	Avg
Ladies Class, A	27	43	50	46	39	25	29	41	45	46	39
Gentlemen „ B	8	9	10	10	8	9	9	10	6	6	8
Artisans „ C	46	50	51	51	49	47	53	50	52	42	49
Females „ D	16	23	29	27	24	27	22	31	27	27	25
Schoolmasters School-mistresses and Pupil Teachers. } E	20	25	28	28	28	29	29	35	33	33	28
Totals, 1858	117	150	168	162	148	137	142	167	163	154	149
Totals, 1857	111	135	143	144	149	124	134	153	149	141	138

This report only embraces the year 1858, but the committee have much pleasure in stating that the number of pupils in the various

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classes in March, 1859, was 173, a larger number than at any former period since the establishment of the school.

The following is an analysis of the occupation of the students who were instructed in 1858:—

Artists, 2; architects, 3; assistants, 3; amateurs, 58; builders, 8; coach builders, 2; cabinet makers, 5; carpenters, 10; druggists, 1; engineers, 10; engravers, 2; gardeners, 2; governesses, 6; ironmongers, 3; joiners, 2; lithographers, 5; medical students, 2; painters, 9; photographers, 2; plumbers, 1; stonemasons, 3; smiths, 4; silversmiths, 2; shipbuilders, 1; shopkeeper, 1; at school, 50; teachers, 10; upholsterers, 4; undecided, 48.—Total, 259.

At the annual examination of the works of the pupils by the government inspector (Mr. Bowler) in May, 1858, 16 local medals were awarded, being four over the number awarded in the previous year, and the works of ten other pupils received "honourable mention."

Out of seven drawings sent to South Kensington, in 1857, to compete with the works from other schools of art, one obtained a national medallion—this was an original design—an arrangement in colour and in monochrome of the wild strawberry. This medallion entitled the school to works of or on art of the value of £10, and the following has been selected:—One copy of Waring's Examples of Italian Art; one copy of the Arundel Society's Plates of the Martyrdom of St. Sebastian; and one copy of Robinson's Treasury of Ornamental Art.

Ten drawings are now at South Kensington to compete for the medallions to be awarded this year. Free studentships were granted to six pupils who worked successfully in freehound, geometry, perspective, and model drawing; in addition to these three free students of 1857 were continued free students for 1858. One hundred students of the school were trained by the inspector, and prizes were awarded to 45.

Two hundred and six pupils of schools under instruction by Mr. Wigzell were examined, and 75 obtained prizes. Thirty-nine pupils of the Exeter Training College were examined by Her Majesty's Inspector of Schools at Christmas last, 30 obtained prizes, and two were awarded certificates, a per centage of success never before attained.

Mr. Hart and Mr. Cross having passed a creditable examination in four stages, were re-appointed pupil teachers; the head master reports they are attentive to their duties, and that he receives much valuable assistance from them.

It will be seen by the above that the Exeter School of Art is in a flourishing state both as to the number of the pupils and as to the progress made by them, and the committee repeat their opinion that this success is mainly attributable to Mr. Wigzell, who continues to perform the duties devolving on him with the same ability and zeal which have distinguished him from the commencement of the undertaking.

The committee desire also to record that at the last annual meeting the pupils presented Mr. Wigzell with a silver inkstand and gold pencil-case, to mark their sense of his unremitting attention to them.

The students have been much encouraged and stimulated in their work by various prizes given during the past year. Messrs. Ellis Brothers gave £5 for the best design for a brooch to commemorate the archery fête held at Exeter in 1858, and the prize was awarded to Miss Kennaway. Messrs. Ellis also contributed one-half of a £5 prize, for the best design for the face and back of a watch, which was awarded as follows:—First prize, Miss Wigzell; second, Mr. Toby; third, Mr. Morrish. These designs have been worked out by the Messrs. Ellis, and examples will be exhibited here during the ensuing month. Mr. Brock gave five guineas for the best design for a cheffioneer, and this prize was awarded to Mr. Dey. The design is exhibited here, and a cheffioneer made from the design is intended to be sent to the forthcoming exhibition at Barnstaple.

Mr. Gard offered a prize of £5 5s. for a painting or study, the subject to be selected by the master, stipulating that the work gaining the prize should become the property of the school. Miss E. Brown was awarded this prize, for a group in oil of "Still Life." Some fine examples of flower drawing were submitted in competition for this prize, and the committee were induced to vote from the funds an extra prize of £5 5s., which was awarded to Miss Wigzell. These drawings are also exhibited. The committee, in tendering their best thanks to those gentlemen who have already given prizes, are pleased to report that the president (Sir Stafford Northcote) and Mr. Miles have each offered £5 5s. for prizes to be competed for during the year 1859, and they hope others will be given, as by this means the instruction of the pupils is turned to practical account in the encouragement of designing.

The Department of Science and Art has presented the school with some frames to exhibit the drawings of the pupils in the various stages in which they receive instruction.

The Committee have again to tender their thanks to Mr. Veitch, for a constant and valuable supply of specimens of flowers and plants, which has proved of great value to the students. Mr. Lazarus, Mr. Jeboult, and Mr. Hooper have also kindly lent objects for the students to copy, and the Committee tender their thanks to those gentlemen.

Mr. Wigzell has established an extra class for ladies, which meets in the afternoon of Tuesdays and Fridays, and enables pupils to attend who could not conveniently attend in the morning.

In addition to seven schools previously instructed by the Master, he has during the past year voluntary and generously undertaken the tuition of the children of the Model School at Heavitree without fee.

The Government Department of Science and Art have sent selections from the Museum, at South Kensington, to various places where Schools of Art are established, to be exhibited for the benefit of such schools, stipulating that works of art obtained from the locality shall be exhibited therewith. Mr. Worsnop, the Government officer in charge of the Museum, having been instructed to visit Exeter, the committee, in conformity with the above stipulation, applied to various parties for loans of works of art, and so liberally have they been met, that they have been reluctantly compelled to omit many valuable examples in Painting, Sculpture, and other works of art, for want of space.

To those who have contributed, as well as to those who have offered to contribute, the especial thanks of the Committee are tendered, nor can they leave this part of the subject without acknowledging with gratitude the untiring zeal and exertions of Mr. Gendall, without which, combined with his extensive knowledge of art, the Committee could not have collected and arranged the valuable examples which now adorn the walls of this room.

The Treasurers account shows the gratifying result of an increased balance in hand, the amount at the end of 1857 being £13 0s. 3d., and at the end of 1858, £46 17s. 4d., this is the more satisfactory as the chief part of the income of the School is derived from the fees of the Pupils.

	£ s. d.
These fees in 1855 amounted to	164 11 0
1856      "      "	155 11 0
1857      "      "	194 13 6
and 1858      "      "	227 5 0

The Committee cannot conclude this report without expressing a hope that before the exhibition is closed some practical effort will be made to obtain a building suitable to the wants of the Exeter School of Art, and which should also combine a Public Museum and Library.

The following is a list of the names of successful students, and the stages in which they passed at the examination, May, 1858:—

	Mechanical	Free-hand	Geometry	Perspective	Model Drawing
Miss K. Bond .....				1	1
Miss M. Brock .....			1		
Miss M. Bewicke .....	1		1		
Miss C. W. Brown .....	1				
Miss J. S. Budge .....			1		
Mrs. S. K. Huntley .....			1		
Miss A. Huxtable .....	1				
Mrs. A. Milford .....	1				
Miss J. A. Mackey .....				1	
Miss L. Perkins .....			1		
Miss G. Sercombe .....	1				
Miss E. M. Roper .....	1		1		
Miss E. Wigzell .....					1
Mrs. Westmacott .....	1				
Miss A. Willie .....	1				
Mr. J. Algar .....					
Mr. J. Chambers .....				1	
Mr. W. Cross .....		1			
Mr. F. Drake .....			1		
Mr. C. Drake .....		1	1	1	
Mr. W. Dey .....		1		1	
Mr. J. Gulley .....	1			1	
Mr. C. Hart .....		1	1	1	
Mr. J. C. Nevitt .....				1	
Mr. C. Pinn .....				1	
Mr. S. C. Toby .....			1	1	
Mr. J. H. Walling .....				1	

Mr. H. Pinn,  
Mr. J. G. Pinn,  
Mr. H. Brannam, } Pupil teachers, Devon and Exeter Central School

Mr. J. J. Ireland, Episcopal.

Miss R. E. Gath, Mint, Wesleyan.

Mr. W. J. Ashford, Assistant Master, Hele's School.

The CHAIRMAN then rose and said : Ladies and gentlemen, —It now becomes my duty to move, according to custom, hat the report which you have heard read be adopted, printed, and circulated. I think that upon this occasion it is not desirable to trouble those who attend with any very lengthened speeches, because in point of fact what one has to say upon an occasion of this sort cannot be very lengthy. It is not like an occasion upon which one has to enter into a discussion of any controverted point ; on the contrary, coming from the scenes which one sees now passing around, both foreign and domestic, into this quiet atmosphere, one really feels just like a man going on a very hot day into his cool cellar, and feeling a sudden change of temperature. (Laughter.) Really when one enters this room and looks about and sees how the old Public Rooms, or the Subscription Rooms as we used to call them, have been transmogrified—(a laugh)—it is scarcely possible to overcome the feelings which beset one, sufficiently to be able to address any very lengthened remarks to such an assembly as I now see before me. And I must say that, generally speaking, on these occasions there is little a president can say which would not be equally well said probably by any other person who takes an interest in the institution ; and certainly on the present occasion we find ourselves surrounded by objects which speak for themselves, and we have had in the report that which I am sure quite dispenses with any very lengthened remarks on the part of any one. Generally, you know, one has on these occasions to say just a few words of encouragement, and perhaps often a few words of advice, and to render a few thanks for past favours, and a few still more hearty thanks for favours expected to be received—(a laugh)—but really, as I said before, on the present occasion almost all those things are said for one by that which you see around you. For, indeed, if it is a question of encouragement—if we are going to report progress, and see how far we have got in this work of ours, and what our anticipations for the future are—nothing that I can say on the present occasion would be at all equal to the encouragement which I am sure must be imparted to every one of you by the spectacle which you now see—(hear, hear)—by the report you have just heard read, by the evidences you have of the substantial progress—the real, *bond fide* existence of this school of ours. (Applause.) I know there are many among you here who must remember the sort of discouragement under which we began it, and I appeal to them to confirm what I say is the feeling on the part of all those who have taken any part in promoting it—how they have found that that which was undertaken under so many difficulties, under discouraging words and discouraging speeches and shrugs of the shoulder—(laughter)—on all sides, has really grown into something which shows us that Exeter can do something after all—(applause)—and that our efforts are not to be despised, and that we have, if we choose to pursue it,

a good career open before us. There is a very favourite story of mine, ladies and gentlemen, which I dare say I may have told you before, but which at all events bears telling over and over again, and applying on such occasions as this—that is the old story of the “stone broth.” (Laughter.) It is a story of a traveller who goes to a cottage, and finds himself hospitably enough received, but that there is nothing for his entertainment. He asks if they cannot give him anything to eat, but they say “No, nothing.” He asks them then to allow him to make it out of anything they have got, but they say “Very sorry, couldn’t offer anything.” Then he said “Will you allow me to make a little stone broth?” (Laughter.) “Stone broth!” they said, “yes, by all means; what is stone broth?” He went out, picked up his stone, and washed it very clean, and then he said, “Will you lend me something to make the broth in—a kettle, or something of that sort?” “Yes, they had a kettle.” “And a little water?” “Oh, certainly.” “That is all we want to begin with,” he said, and put the stone into the water, and put the kettle on the fire. “Well—now have you got a little pepper and salt?” That they could give, of course; there was not much in that. “Well, now, I think I saw a few crusts of bread; could you spare them?” “Well, yes;” the crusts were not good for much, but they were put in, and next a few other odds and ends, and so they went on with the stone broth, until at last the traveller saw the remains of a knuckle of mutton or veal, or something of that sort—(laughter)—with which he was enabled to complete his broth and produce a very satisfactory meal for himself. (Laughter.) Well, now, that has been very much the progress of our School of Art. We were told in the same way that we could have nothing, but we luckily picked up something to make our broth in, in an upstairs room, over the market-house—an uncommonly good kettle. (Renewed laughter.) Then we were lucky in finding a committee, who, perhaps, were the well water—(laughter)—and then we met with some uncommonly good seasoning in our two secretaries, Mr. Miles and Mr. Wescomb, who gave us a very excellent flavour—(cheers and laughter)—and next we had the good fortune to pick up something still more substantial in the shape of Mr. Gendall—(cheers)—and finally, came this big piece of meat in the shape of Mr. Wigzell; so you will allow we managed after all to make a very decent mess of broth. (Cheers and laughter.) That is a very old apologue, but you may apply it to a great many things, and this is the lesson I draw from it—that if you don’t despise the day of small things—if you don’t begin by believing you cannot do a thing, but by believing you can do it, you will find you are able to do it. (Cheers.) You know the saying in one of the popular songs of the day, that “whatever man dares do he can do,” and that really is a lesson impressed upon us by the experience of every day, and of which you need no other proof than just to look around you now. For really I was saying only a while ago to Mr. Gendall, “when one looks at this room it reminds one of the saying, ‘whatever a man dares do he can do;’” for, however Mr. Gendall could have had the face to get this collection together and place it in so short a time

as he has done, really passes my simple understanding. But there it is, and it speaks for itself, and I think that the students of this School of Art, if they want a practical lesson of the business of life, should take a lesson from what Mr. Gendall has accomplished to-night. (Cheers.) Don't let them be discouraged by difficulties, or appalled by the apparent magnitude of an undertaking, but let them set boldly to work, and they will find that difficulties smooth themselves away if they are determined to overcome them. Now, you have heard the report presented to you to-night, and you see from it that the school is one which is really making *bond fide* progress. It is not a school bolstered up by out-of-door factitious support ; it does not depend upon subscriptions given by a number of persons who fancy that they have a feeling for art, and that by subscribing to such an object they acquire a certain credit among their fellow-townsmen, or that by paying so much money they may make up for a want they may possibly feel of other qualifications for the study and love of art. The school is not supported in that way : it is supported by the fees of those who are *bond fide* availing themselves of its advantages. £220 out of £250 is derived from the fees of the students who come here day after day and night after night to learn, and that, I say, is a healthy sign. (Hear, hear.) It shows that the school is standing on its own merits ; that the class of persons for whom its advantages are intended really profit by the advantages offered to them, for they are willing to pay for those advantages. It is not a school supported by one set of persons who do not value such advantages, but subscribe for the sake of seeing their names appear in the subscription list, and availed of by a class which does not value such advantages to the extent of being willing to pay for them ; but it is supported by those who are benefitted by it, and they have resolved to make it a real thing, and they have a master at their head who is resolved to make it a real thing ; and between a master who is resolved to make it a real thing, and a body of students who are resolved to make it a real thing, I think we have every chance of finding that it is a real thing. (Cheers.) And so it turns out it is, because the works of this school will bear comparison with those of any school of its class in the West of England, and I believe, looking at the time it has been established, looking at the opportunities it has had, and looking at all the circumstances, that our school will bear comparison with any school in the United Kingdom. (Applause.) Well now, I say that is an encouraging sign, and a reason for us not to rest on our oars, and not to think of what we have done except as an encouragement to us to persevere and go forward in this work. You know the English have rather a weakness about them when they take anything up of carrying it on and making it succeed. English people are perhaps slow in taking up anything new, but when they do take it up, they are not in the habit of letting go—(laughter)—and what England is as a whole I think Devonshire will exemplify on its part in this particular work. I trust, therefore, that we shall go on with it and make it succeed. You know that some years ago people were in the habit of saying—"England ! England is a very great

country for works of industry; England has command of capital, England will get through anything to be done by energy, but England has no taste." Not very many years ago that was the general sentiment, not only amongst foreigners but amongst the English themselves. It was decided that we had no "taste," and could do nothing in which "taste" was essential. But if you look to the progress of England even in the last few years I think those capable of judging will bear me out in saying that the strides she has been making in taste are very considerable, and that in matters of taste, as well as in industrial works, she is able to hold her own, and to assert her right to rank as foremost, or one of the foremost, of the nations of the world. We don't believe that those sterling qualities on which we pride ourselves are inconsistent with the finer qualities of good taste. We believe that the sterling qualities on which we pride ourselves require for their very development—require in order to give us full play—to be set-off, to be supplemented, if I may say so, by good taste in addition to them. (Hear, hear.) That good taste, I say, is not wanting in the English character, and if we cultivate it properly—if we give it a fair chance, as other nations, more prudent in that respect than we have done, we should shine in that department as we do in others. Not that I mean to say that England is superior to other nations in one thing or another, but this I say—that there is no line, no walk, no department, in which we need yield the palm to any nation. Imbued with this conviction, we shall find that we shall excel, and indeed we are excelling. Let us take a few instances, for I am not speaking at random. I know there are many branches of manufactures in which decorative art is employed, in which England is making remarkable progress, and in which her influence and superiority is beginning to be felt. You know very well to what an extraordinary degree the lace trade of Nottingham has been developed within the last few years. I have not the figures by me at this moment, nor do I carry them in my head, but the fact is that though scarcely any foreign trade was done a few years ago in Nottingham, now the lace made in that town is sent to all parts of the world, and even has supplanted foreign lace in many places. I happened to-day to be speaking to a gentleman in your city who is no mean authority on the subject of decorative art. We were looking at a variety of English and French designs of paper-hangings, and I observed to him, "I must say I don't see myself that the French designs which you bring me as the best are a bit better than the English ones." "A bit better!" he said, "Ours are confessedly the best." In many other departments we are advancing and taking up a position of superiority over foreign art in industrial branches—in porcelain, for instance: look what Mr. Minton and the Stoke-upon-Trent people are doing. See what strides England is making in these departments, and never believe that England will be behind other countries in works of taste or works of art. But what is against us is a peculiarity in our national character. It may be a failing or it may be a merit, but the peculiarity of our national character makes against us in art. We are proud and shy,

and no one who is proud and shy, can succeed in art in the same way as others because he is afraid to trust himself. The proud and shy disposition is too ready to acknowledge superiority in others. You know very well that in matters of art those who do not assert themselves—those who are ready to admit themselves to be behind-hand—will find others say, “oh yes, very well, tolerable ; but you can’t compare yourselves with us,” and people of a proud and retiring character will naturally withdraw themselves from such a controversy, and will not attempt to put themselves in comparison with those who are ready to proclaim their superiority in a loud voice. But let England get over that—let her believe in herself—let her put faith in herself in these matters—and, as I said before, she will not find herself at all behind-hand. I will not say any more on that point. You have heard how very successful our students have been. You have heard, for instance, how well the training school has done—how out of 39 competitors, 32 have been distinguished, 30 getting prizes and two certificates. Consider what that is now. Here is a training school—not a part of the School of Art, but one of those affiliated schools which derive their instruction from Mr. Wigzell, and you find how the pupils have distinguished themselves in an examination conducted by a totally distinct authority—a person who has nothing at all to do either with us or the general administration of the School of Art, but an officer deputed for the purpose by the Committee of the Privy Council—and how they have gained the highest per-centage of prizes that I believe any training school in the kingdom has carried off. That fact is a sufficient evidence of the progress we are making. You have heard how we have had a large number of pupils selected for competition with the pupils of other schools throughout England, and by and bye it will be my pleasing duty to present to one young lady the national medal which she has gained, and with which she also gained for us certain treasures of art which will be deposited in the school. I am sure that no one, indeed, who has heard the report read by your excellent and indefatigable secretary, Mr. Wescomb, can fail to see that we are in a very flourishing position. Even in point of finances, though that is a very trying point, you see that we have this year met all our expenditure, and have in hand a larger surplus than we had at the commencement of the year. Now, these are features which I have had to congratulate you upon at successive meetings of the School of Art, and in some respects our meetings become literally uniform. We have always to report success, and always to return thanks to the same indefatigable and intelligent officers, and to the same students, who have assisted us to attain that success. But you see that to-night we have a new feature. We have not only to speak to you in reference to the proceedings of the School of Art, but we have also to call attention to this great exhibition which you see around, and it would be most improper in me if I were to omit—though no part, perhaps, of my duty in connection with the business for which we are now assembled, but it would be ungracious in me if I omitted to say a few words with reference to those who have so kindly sent the pictures and other works of art you see around you.

Now, from the few words in which the subject has been alluded to in the report, you will understand at once the origin of this exhibition. The government, being anxious in every way to promote and encourage Schools of Art, are in the habit of sending to them a small but very valuable collection of works of art, principally examples of ornamental, decorative, and industrial art, which are in the possession of government, but in doing so, they at the same time call on the locality to which they send them to take the opportunity of making them the nucleus of a larger collection. It is another specimen of my own illustration of the "stone broth." (Laughter.) In the second case you will find the government collection, a small but an admirable one, and most valuable in point of beauty and interest; but in point of quantity it is not to be expected, nor is it to be desired, that the government should send a very large collection. You know that in these matters the functions of our government are very different from the functions of the governments of foreign countries with which we are acquainted. In England the government does little, but in foreign countries it does everything. In England it does little, but what little it does is exceedingly valuable—valuable both in itself, and in that it is done in a way calculated to call out the efforts of the people. It is the same thing throughout all our institutions. You know you cannot change the national character; you cannot have one kind of proceeding in one matter and another in all other matters. The whole system of the English constitution is perfectly different from that of other countries where everything is done by the government, and where the people merely look on and assent to what the government does for them. Here in this country we like to do things in our own way, and we like to have the doing of them ourselves, even if we don't do them well. I think that what has been done of late years by the government in this matter has been a most important step, because it has been just sufficient to give the impulse—to give the direction—to afford those facilities which we ourselves would not be likely to have obtained; but that impulse having been given, that direction having been pointed out, we have been left to ourselves to follow the impulse and to give effect to what has been set on foot by the government, with very little aid from the government, but with just enough to keep us together, to countenance our efforts, and keep us in the right way. So the government send out a small but valuable collection, and round that the art treasures of the localities to which it is sent are collected, people bringing their works of art to exhibit with the government works, so that the small collection contained in that case has produced this magnificent one which you see all around you. It is, indeed, very meritorious and praiseworthy—the readiness with which the gentry of this county have allowed their treasures of art to be exhibited in this room. It is most encouraging to you. The collection is besides eminently useful to those young students in the school who are now working their way, and who have by this the opportunity afforded them of studying the works of the great masters in their art, and of improving the instruction given them in the school by

comparing what they are taught with the results in the works of real artists. This collection does not contain by any means all the treasures of art of which Devonshire can boast, but I see a very fair sample of some of the best collections we have in the county. Here we have some of the chief pictures sent to us from the collections at Bicton, Stevenstone, Haldon, Killerton, Marlpool, and of many great houses in the county. From Shobrooke, too, I see some beautiful pictures sent to us by the High Sheriff, and, perhaps, I may say, above all, speaking from my own taste, we have those splendid pictures which are sent to us from Great Fulford. I don't pretend to enumerate all those who have sent pictures ; I know there are many whose names I am unable to enumerate who have contributed some valuable works of art, and whose names you will find in the catalogue. But you will see that a large number of the principal persons who are fortunate enough to be possessors of paintings in this county, have sent us specimens of their treasures. That tells well for their own feeling for art. It shows that they are not disposed to enjoy in a selfish spirit the treasures which they possess—that they are not actuated by the spirit of the mere collector, best illustrated by the story of the man who collected shells, and who had one shell that he believed to be unique, but having discovered that there was another specimen like it, spent some hundreds or thousands of pounds in acquiring it, and then put his foot upon it, so that he might be the sole possessor of that particular species. (Laughter.) That is not the spirit of your true lover of art—of the man who really enjoys a work of art, and who really knows and feels and appreciates what is beautiful. The man who has a real love of art is anxious that he should not only enjoy it himself but that others should enjoy it too—(hear, hear)—and I think when the possessors of these pictures come here and visit this collection, and see how admirably their pictures have been arranged by Mr. Gendall, (whom we ought to thank over and over again for what he has done,) and see how many people will come here day after day to enjoy the sight of things which they have never had an opportunity of seeing before, I think those who have sent their pictures here will consider themselves amply compensated for any little blank they may feel at home when they see their walls stripped, and remember how in breathless haste that energetic emissary of art, Mr. Gendall, came to them, and told them, "Oh, they really must be sent," and before they exactly knew where they were, they saw the van driving off with the pictures in it, and were left to console themselves as best they might. (Laughter.) He has done us a service, perhaps, in some cases a little against the grain of some gentlemen whom he succeeded in inducing to send their pictures here—and he has done them a service too, something like that rendered by the man who pushes you into a cold water bath when you are longing, but afraid to take a plunge, and to whom you feel very much obliged, once you are in the water and think how healthy and agreeable it is. (Laughter.) I feel that there are none who will not thank Mr. Gendall for the service he has done to them and to art generally by making them take the plunge.

(Cheers and laughter.) Well, now, I would just impress upon the students of the school that here they have an opportunity—which I think many of you feel was really an unlooked-for opportunity—of studying a considerable number of really first-class works of art, because the pictures here collected contain among them not merely so many yards of decently-painted canvass, but a very large number of excellent paintings by first-rate artists, both ancient and modern. You have now the opportunity—and avail yourselves of it while it lasts—of studying the way in which those masters wrought in that art in which you are yourselves engaged. Many of them were engaged in very different departments of art from that in which you yourselves are chiefly engaged, but still the principles of art are the same throughout, and that which is good for a great work of figure painting, portrait painting, sea-painting, or anything else, is good also in its degree, in its way, for the humbler works upon which the majority of you who are the students in this School of Art are engaged. In these works you have the same great principles exhibited. You want to see how they studied their arrangement of colours—how they gave truth of form—what their ideas of composition were; and you want to learn from them some of those secrets which, depend upon it, in whatever branch of art you may be engaged, will be of use to you. You cannot go wrong by studying the highest art; you cannot go wrong by studying the highest principles of art, and applying those principles, in their measure, to the lower work in which you yourselves are engaged. Look at these pictures, and you will see in the first place how the artist chooses his subject; how, when he has chosen his subject, he takes care that there may be unity in the way he treats it—the way he tells his story; how he contrives to harmonise the colours; how he brings forward the telling points, and contrives to put out of sight or keep back those points which are disagreeable. Take any picture in the room and study it, and you will find subject for thought, for moralising, for drawing deductions and lessons for yourselves beyond belief. And I may say the same to those who look at this collection, not with an artistic eye, not for the purpose of drawing lessons in art, but for the simple purpose of enjoyment. When we look at these pictures, we must not be content at merely looking at them, but we must think what they are. What are they? Many of them are representations of beautiful scenes and interesting incidents, or portraits of different individuals, and various other subjects. But consider this—that you have not only to look at the representation of the subject, but you have to see in the picture which is presented to you a representation of the way in which the artist viewed that subject. You have the artist's mind exhibited on the canvass. For instance, here [the hon. baronet pointed to Webster's painting, "The Game of Football"] you see not only a representation of the game of football, but you see the artist's idea of the salient points of the game of football. You see what were the things which struck him, and you learn lessons from that which perhaps the mere sight of a number of boys playing at football would be hardly likely to raise in your minds. That is, indeed, a very happy subject—the game of

football. We know that it is one which has been made great use of in other ways besides painting. Just consider the way in which it has been treated in that very popular work, *Tom Brown*, which I am sure most of you have read, and think over the lessons which are there drawn from a game of football in the description which is given of a game at school. It is not the mere recollection of what that game of football was, but in that interesting account you have brought out the characters of the boys engaged in the game; you have lessons given to you of what are the secrets of success amongst boys, and not only amongst boys but amongst men in life; you have described what are the distinguishing merits of the participators in such a struggle—courage, and caution, and truth in action, all brought prominently before you in that description. Well now, look at this painting, and I have no doubt if you study it you will see the different characters of the boys engaged in the game. You will have the tale of the game of football before you, indicating (for you know the boy “is father to the man”) what is the character of those who are engaged in the game, and what they will be when the struggle of after-life comes. Depend upon it, if you take any picture of that sort and study it, and see what was in the artist’s mind, and consider the traits of character it develops, you are reading a lesson which you should not despise—one that may be of the greatest value to you in more ways than one. (Applause.) Now, ladies and gentlemen, I fear I have rather gone beyond the limits which I prescribed to myself at the commencement of my speech. The truth is that when I see such a meeting as this before me, and when I see what this institution, begun under such discouragement, and from so small a seed, has grown to, I am rather apt to lose myself, and remember only the success which the school has achieved. (Loud cheers.) The hon. baronet concluded by again referring to the valuable services rendered by Messrs. Miles, Wescomb, Gendall, and Wigzell, and then proceeded to distribute the following prizes:—

NATIONAL MEDALLION.—Miss Elenora Brown.

LOCAL MEDALS.—Miss Armytage; Miss Leonora Bingham; Miss Elenora Brown; Miss Julia Budge; Miss Catherine Kennaway; Miss Eliza Wigzell; Mr. Alfred Morrish; Mr. John C. Nevitt; Mr. William Packham; Mr. Samuel C. Toby.

Forty-five other minor prizes, consisting of books, drawing instruments, &c., were also distributed among the students.

The MAYOR then briefly proposed the following resolution:—“That Sir Stafford H. Northcote, Bart., be re-elected president for the year ensuing.”

Mr. GARD, M.P., seconded the motion, remarking that the hon. baronet must have attended the meeting on that occasion at great personal inconvenience to himself; therefore the School of Art was very much indebted to him for his kindness.

Mr. SILLIFANT put the motion to the meeting, and it was carried unanimously.

Mr. HAYWARD proposed the following resolution:—“That R. S. Gard, Esq., M.P., J. Sillifant, Esq., W. Buckingham, Esq., Sir J. T. B. Duckworth, Bart., E.

Divett, Esq., M.P., and R. Durant, Esq., be vice-presidents for the year ensuing."

Mr. C. TUCKER seconded the motion, which was carried *nem con.*

Mr. SMITH proposed "That Messrs. Ashworth, Bingham, Bradley, Brock, Crabbe, Cornish, Dymond, H. S. Ellis, Gendall, Hayward, H. Hooper, W. Kennaway, Mortimore, Mears, W. Norris, Dr. Scott, Spreat and Co., Tucker, together with the Canons in Residence, be the committee of management for the ensuing year."

Mr. R. DYMOND seconded the motion, which was carried unanimously.

Mr. BUCKINGHAM said the resolution which he held in his hand contained the names of persons to whom next to the worthy president they were really and truly indebted for the success of that great meeting, "That G. C. Holroyd, Esq., be requested to continue his services as hon. treasurer, and that Messrs. Miles and Wescomb be requested to continue their services as hon. secretaries for the ensuing year."

Mr. GENDALL seconded the motion, which was carried.

Mr. WESCOMB here said he was instructed by the committee to state that there were a great number of paintings which they had been unable to hang, owing to the want of space, and to express their regret that many people who had been asked to give pictures had not, for the same reason, been called upon to contribute. There was one part of the report—the concluding portion—to which he could not help directing special attention, in order to bring prominently before this meeting the great desirability of having a School of Art in their own building. (Hear, hear.) A short time ago an opportunity offered itself of purchasing some premises, which were eligible in every respect, and an offer was made on faith, the committee feeling assured from the liberality with which their exertions had already been supported, that they would be enabled to raise the money, and believing, as the hon. baronet in the chair had said, that if they only dared to do the thing it would be accomplished. A considerable sum was offered on a guarantee given by some gentlemen, and if that offer had been accepted, the School of Art would have now been established in its own premises. The report very properly suggested that out of this exhibition ought to arise a building, which should not only contain the accommodation requisite for a School of Art, (and their present school was totally inadequate for the purpose,) but should also have connected with it a public museum, and a public library for the city of Exeter. (Cheers.) He did not believe that there would be any difficulty in filling either the one or the other, as many people would gladly contribute to a local museum or library. (Applause.)

Dr. SCOTT, in proposing the next resolution, observed that those previously submitted were to thank those gentlemen who had done their duty, and done it remarkably well, but the one he held in his hand was to thank those gentlemen who had done more than their duty—who had voluntarily come forward and lent the institution the valuable paintings which now adorned the walls of this room. (Applause.) He had to move—"That the best thanks of this meeting be given to the various gentlemen

who have kindly contributed works of art to the exhibition, and to Mr. Gendall, for his untiring zeal and ability in collecting and arranging them." Now, had this resolution required any arguments to enforce it, their president had adduced them already, but he (Dr. Scott) was quite certain it would be carried with acclamation. He could speak himself of the extent to which they were indebted to Mr. Gendall, having been somewhat associated with him in his labours. They were aware from what the president had said, that an exhibition of this character was not merely for idle loungers to come in and while away an hour or two. Art did not fulfil its high functions if it did not read us a higher lesson than that. (Hear, hear.) Art ought to be a great instructor. (Hear, hear.) It had long been thought that art was merely a luxury for the rich, but the fact was that it was a great improver, and ought to be a great civiliser of society. (Hear, hear.) And this was the principle upon which they acted in the fine arts; they did not wish to encourage luxury or gratify idleness, but their object was the improvement of the mind and the elevation of the heart. (Applause.) So that in selecting these paintings Mr. Gendall had not only had in view the bringing together of works of a pleasing character but the collection of works which would instruct. There was one feature in the exhibition to which he (Dr. Scott) would direct their attention, and that was—that it would afford them the means of studying art at the different periods of its history. They would remember, for instance, that in the ninth and tenth century, art had sunk to its lowest degradation. Everybody knew that the Greeks and Romans had elevated art to a high position, especially the first of these nations, and some remains of Roman art were included in the collection sent to this exhibition by the government. By comparing those remains with the examples on the walls around, they could almost trace the history of art from the Byzantine period to our own. To the students of the school particularly it was of great value to be able to trace the history of art and see the different phases it had presented at different periods. On a screen at the end of the room they would find one of the earliest efforts of Byzantine art—a representation of a scriptural *historiette*. It should be remembered that art at that time was intimately associated with religion—that in fact religion had been the great developer of art, and the church for a long period of its history had been its protector and encourager. In the specimen he referred to they could find the rudest struggles of a mind impressed with religious feelings to give utterance to its thoughts; for there was no printing at that period, and art, previous to printing, fulfilled the duties of language, and was used as an agent for teaching the people. He had been the more impressed by this himself, because his daily avocations obliged him to raise up from a low mental state individuals deprived of hearing and speech, and he had to rely greatly upon art as a help in that task. It was exceedingly interesting to trace the progress of early art, and to observe the struggles of men wishing to embody their thoughts, and yet hardly knowing how to do it. It was also interesting to note their struggles to throw off the forms fixed upon art by the Byzantine school. It

was a remarkable circumstance that the pictures brought from Russia recently exhibited the same forms exactly as were common in that early period. If you saw one Russian picture, you had seen them all. They were always associated with religion ; their figures were always drawn in full face, and profusely tinselled. One specimen had been sent for exhibition here, but Mr. Gendall's taste would not suffer it to be hung up with the fine paintings in this room ; perhaps, however, he would find a place for it upstairs, if only as an illustration of what art was at that early period, and what it still remained in Russia. They would also find specimens of the Italian masters after art had been released from those fetters—among others they would find a fine specimen of Leonardo de Vinci, one of the early Masters of the Florentine School, and renowned both in sculpture and painting. There was also a work by Annibale Carracci, the great founder of the Eclectic School, and who did so much in combination with his relatives, to advance a knowledge of composition, drawing, and chiaroscuro. We had also specimens from the same school of Domenichino and Guercino, while the fine Canalettos hung around showed them how well this beautiful painter of "beautiful Venice" was represented. But besides the progress made by art in Italy, another school was formed on the northern side of the Alps, and here the exhibition was extremely rich, with its Hobbemas, Cuyps, Vandykes, &c. Of Vandyke they had a magnificent work sent by Mr. B. Fulford—a portrait of Charles I., presented to Mr. Fulford's illustrious family by the unhappy monarch himself. Another of Vandyke's, sent by Lady Rolle, portrait of a child, was in his (Dr. Scott's) opinion the finest specimen in the county of Devon. Coming now to our own school of art, they would remember that it was not till the latter half of the last century that England produced artists of any consequence, but during that time they burst upon us in quick succession : Hogarth, Reynolds, Gainsborough, and Wilson ; all came within a few years of each other. There were some magnificent specimens of these in the room. Dr. Scott concluded by vindicating English capacity for art from the depreciation of Mirabeau, who, in writing to Mendelssohn said—“The English would never be great in music or in art—they would never produce a painter like Claude,” whom the French claimed. He (Dr. Scott) would, however, put the Wilson which this exhibition contained, against any Claude, and was confident that good judges would give the palm to the English painter. (Applause.)

In the course of Dr. Scott's speech, Sir Stafford Northcote left the meeting, having to proceed to Stamford to visit his constituent. The chair vacated by the hon. baronet was taken by Mr. Sillifant.

Mr. BOWLER, (of the Government Department of Science and Art,) in seconding the motion, remarked that hitherto he had had the good fortune to watch the struggle of the students, but he had that night the gratification of witnessing the triumph of many of them. It was very satisfactory to see that the labours of the student, night after night, constantly and patiently throughout the year, were at last appreciated by the mass of their fellow-

citizens, and in fact, by the most distinguished of their fellow-citizens. The students deserved to be thus treated. Referring next to the department of science and art which he represented, the speaker said the government were not obtruding their services on country districts, but answering the demands of those districts, and it seemed appropriate that gentlemen who had contributed so much to the encouragement of study in allowing their finest works to hang side by side with the earliest productions of students, should be thanked by the officer of a department intended for the encouragement of students. One point in Sir Stafford Northcote's address very much struck him, as showing that the feeling which for a long time was prevalent among artists was appreciated by others—the feeling that there was such a thing as an English school of art. (Hear, hear.) He (Mr. Bowler) had doubted it for some time, and he believed that he never saw the English school of art till he saw it in connection with continental schools, when he felt proud to call himself an English artist, on comparing the fresh, rich, genuine character of English painting with the studied mannerism of continental art. In observing the extensive gathering of the finest works of art in Paris, he noticed that there was a character about the English school that did not exist elsewhere. This delighted him much as it might be cultivated, carried further, and developed into a finer school of art than ever existed before. The freshness of appearance struck him entirely as belonging to the English school which was the highest school of art in existence. The first English school of art was established under the presidency of a Devonshire man—a man whose skill as a colourist had never been excelled with perhaps but one or two exceptions. In the Venetian school there were one or two examples to be preferred to Reynolds, but no Frenchman ever equalled half the charm that was to be found in Reynolds' pictures. (Hear, hear.) Dr. Scott, who had spoken with much more knowledge on the subject than might have been expected from any one not an artist, had directed attention to a small picture of a child, by Vandyck, and he (Mr. Bowler) might take up the subject where Dr. Scott had left it and refer to the head painted by Reynolds, which was the next picture to that of the child. Immediately after the picture by Reynolds so near to that of Vandyck they saw from what point the English school started; the rich colouring of Vandyck was reproduced by Reynolds with an added charm peculiar to Reynolds. In history it was common to trace the progress of a nation through the knowledge of its kings, and he might ask them to parody this and to take another picture forward, a painting by Lawrence. But he missed a link in the chain as he did not see any painting by Sir Benjamin West, whose history was in a high degree romantic; born in the wilds of America, and a member of a persuasion unfavourable to the development of art, yet he showed such genius as to force himself on Europe and claim in England a first position for art. Now-a-days, however, his reputation was a little on the decline, and he (the speaker) had heard young men who could hardly paint an apple correctly speak of West as an "old muff," and "an old woman." (Laughter.) The painter gained that appella-

tion through a joke of Fuselli, (who was himself nicknamed “poor fumigatory Fuselli,”) and who, when Sir Benjamin West was nominated as president of the Royal Academy, dropped into the voting box a ticket, on which was written the name of Mrs. Moser, a lady member, with the observation that “he might as well vote for one old woman as another.” (Laughter.) But there could be no doubt that in many of his large works West had aimed somewhat above his powers, and this was sure to receive condemnation from those who had never dared to aim half so high. From Sir Benjamin West they passed to Lawrence, whose characteristic was beauty of handling, which meant that facility with which the brush was used to lay on the colours one on another, so as to give the greatest effect. In “touch,” however, he fell considerably below the mark of the first Devonshire president. It was said that many of Lawrence’s faces hardly look wise enough to be sad; his tendency was too gay both in colour and expression. At the time the above painters flourished, there also flourished Gainsborough and Wilson, who were noted for their brilliancy of colours, and to their paintings he (Mr. Bowler) would especially direct the attention of the students. Next they came to their own times, and found again a remarkable change. He had endeavoured to show that Reynolds built a little on the Flemish school, but in looking at the more modern pictures he found that the English modern artists had ceased to build on any other school, and that the English existed as an independent school with a tendency to work towards nature. He could not give a better illustration of this than by pointing first to a picture by Both, which was beautiful in tone, and ask them then to transfer their attention to a fresh painting of some Welsh scenery, over the screen, by Mr. Hulme. The former had a double object in view—to imitate nature, and at the same time to aim at certain qualities in art, the latter object being pursued to such an extent as to allow the one to interfere with the other. But let them look at the modern English picture. The painter had selected a spot in Wales, and had transferred it in all its freshness to set it before a tired citizen when he returned to his home after business hours. This was a new feature in the English school; it was a great feature in the history of art in the present period. Up to the present period art had been confined to the wealthiest—to the upper classes of society; but it was delightful now to see that it was fast spreading downward through all classes, and he (Mr. Bowler) was glad to hear what Sir S. Northcote, a gentleman of such knowledge and experience, said of the future of art in that direction, for nothing could encourage a department like his (the speaker’s) so much as the approval of a gentleman in the position of Sir S. Northcote, who, so to speak, had the guidance of taste in his locality, and whose intelligence and position carried weight with them. It was so in reference to art as to other matters. He would ask permission to dwell a little longer on a point that had given him the greatest delight. When he found that they had 260 students in Exeter, where a few years ago there was not one, and when he told them that there were at present 75 Schools of Art, while it was a little more than a century ago that Sir Joshua Reynolds founded the first one, they

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must allow that something like taste must be spreading among the people, and he did believe from his observation that the gifts proper to the finest culture of art were not confined to persons of the highest education, as persons quite uneducated may be endowed with the greatest faculty to see the minutest features of nature. This faculty did not come altogether with education, but might be increased with cultivation. One of the theories in the department of science and art was, that every one who had some little of this faculty—every one who could see the differences in the size of two objects of different dimensions had the faculty, and was capable of cultivation—that it was possible to educate him so that he should be able to appreciate the most minute delicacy of form. And now, addressing himself to the students, he wished to direct their attention to the importance of carrying out completely any thing they had in hand. They should not be so ambitious as to leave off working unless they had some great achievement in hand. They should work on the most delicate and minute things, by-and-by they would discover in these a greater amount of pleasure than was to be found in the somewhat exhausting contemplation of objects that were considered sublime. Grasses, flowers, single leaves, the most minute things in creation, were full of beauties which grew under the observation of the spectators and became quite as marvellous to them as the largest objects of nature. A person might contemplate Mont Blanc until he was entirely fatigued, but might look at delicacy in form, a blooming flower, or a blade of grass, until he was quite unable to exhaust it. The latter species of objects being so much the more accessible and less fatiguing, he would recommend students to direct their attention to them. He hoped that in the course of time the sketch-book would become as common as the piano, and that a lady or gentleman would be as much ashamed to go into the country amid beautiful scenery without bringing back a sketch, as he or she was at present of going into company without being able to sing or play. He hoped the working men after their day's labour would be able to sit down quietly to the study of natural history, art, or music, for while he recommended the study of art, music, or literature, was equally beneficial. Different studies suited different tastes. The working man, after his labour, might as reasonably take at one or the other of these for his relaxation, as the man engaged in the counting-house or in politics. Indeed it seemed more natural that a man should change his rough hard-handed labour for such pursuits as a relaxation, than that a man engaged in one intellectual labour should endeavour to find refreshment in another. (Applause.)

The resolution having been carried,

Mr. SILLIFANT in eulogistic terms, proposed a vote of thanks to Sir Stafford Northcote, for his attendance on the present occasion, and for the most valuable address with which he opened the meeting. (Applause.) In conclusion, Mr. Sillifant bore his testimony to the valuable services of the hon. secretaries.

The meeting then separated.

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